



IN reply to a number of queries as to salable articles for Church fairs, we insert the following from an English journal, as it contains many seasonable hints.

A Word About Bazaars.

The Bazaar season will soon be upon us in full force. Already cards of invitation for drawing-room meetings are flying hither and thither, ladies being requested to attend that the preliminaries of the siege of the pockets of the public may be arranged. Promises of assistance in providing articles to fill the stalls are eagerly sought; letters setting off the claims of needy charities are despatched, in which a little highly-spiced flattery is inserted as to the powers of the recipient to help. "Your acknowledged artistic taste would be invaluable in decorating the stall." "A few of your graphic sketches." "A piece or two of the lovely embroidery which your skillful fingers know so well how to evolve out of odds and ends," all would be sure to go towards making the affair a success. Any one with a morsel of originality is simply a godsend at these times. If a novelty in the way of decoration, or a proposition concerning the arrangement of the bazaar as a whole is suggested—though it should be the collecting together of a number of aborigines' wigwams to serve as stalls—the proposer is listened to with intense earnestness; and the idea, if it have but a modicum of the savor of freshness, and the least atom of practicability, is conned over with avidity. But setting aside novelties, which, indeed, are hard to find in days when bazaars may be said to tread upon one another's heels, so furious is the struggle to obtain funds for pet charities in this manner, I propose giving just a slight sketch of what goods are likely to find a ready sale at such fairs.

First, I have noticed that water-color sketches, even though admirably done, are not "everybody's money" as the saying goes. Economical persons think "How much will the frame cost?" Then there is the trouble of conveying them home, perhaps

in an omnibus or train, without injury. I once heard the Baroness Burdett-Coutts admiring a single-fold fire-screen at a bazaar, but objecting to purchase it, on the score of the difficulty she would have in getting it home. This, probably, is one reason why small things go off quickly. Paintings on china must be thoroughly good to ensure purchasers, for the market has been overstocked, and the fashion of covering walls with plaques and plates is on the wane.

Woolen goods are almost certain to reward the patient knitter by disappearing rapidly from the stall; but they must be attractive as well as useful, if the pleasant sound of the chink of money given in exchange is to be enjoyed. Bright colors—not necessarily flaring—are generally liked. There is one error that knitters often perpetrate, that is, they are too niggardly with their wools, or their time, and make the articles too small. Doubtless, little crossovers, woolen vests, babies' shoes, and such like, look dainty and charming when small; but mothers have a habit of looking upon their children as prodigies of beauty, health, and fine physique, consequently it is no compliment to offer them woolen clothing of wee dimensions. The exclamation of one is, as she fingers the article and measures it with her eye, her head posed in a meditative attitude, "Why, it would not meet round my boy!" Of another, "It's nothing like large enough for baby!" The same stands good for muslin pinafores and aprons.

Fancy work of all kinds is the stock in trade of many ladies who get up bazaars. They think they are sure to do a fair business if they depend on embroidery, knitting, etc., and I think they are about right. From the time when bazaars were first devised, whenever that might have been, I presume that useful articles and fancy work have held their own, whilst other wares have been fashionable merely for a brief space. But now that bazaars are held on such a vast scale, these two fundamental items must be supplemented by different sorts of goods, or the monotony

would be appalling. Last year I noticed that a stock of seaweed flowers disappeared as if by magic. To Londoners there is not much novelty in prepared seaweed for dress and hair ornaments; but the fact that, even a short distance beyond the limits of our city, it may be new to many persons is easily accounted for, as the preparation is a trade secret, and the prices are well kept up. It may here be remarked that in choosing these seaweeds for their merchandise, ladies are providing themselves with a store of lovely forms and colors that will go far to promote the success of the stall. If under an awning of soft Madras muslin they place some of the fairy lamps, lighting them up and filling the glasses with pretty contrasting colored seaweeds, hanging about the back and sides of the stall oval mirrors framed in plush and decorated with long sprays of seaweed, ranging specimen glasses and shells filled with feathery bouquets on the shelves, and on the front slab some larger ornaments, such as square baskets of glass, made in imitation of straws set horizontally and fastened together at the corners; and bamboo glasses, fixed tripod fashion and tied round with ribbon, finished off with large bows, the effect will be charming. It is impossible to say that if the stock on a stall is limited to one kind of goods, that the sale will be as flourishing as that carried on at another where variety is the strong feature, but without doubt the former is much the more noticeable.

A chandelier fitted with fairy lights, which I saw lately, would be very pretty hung from the top of the stall, and when illuminated would shed a soft radiance around, that would greatly enhance the beauty of the wares beneath. The shades that covered the lights were painted with a spray of foliage. On good authority I can state that fairy lamps are more popular than ever, so that, although they cannot now be classed among the novelties, ladies need not hesitate to secure them for their stalls.

Japanese goods almost invariably form a considerable portion of the stock at bazaars; but, considering the numbers imported, houses must be pretty well crammed, one would think, by this time with fans, trays and boxes. What is known collectively as Japanese ware is generally admired, despite

the fact that a terrible quantity of rubbish—mere caricatures of the real things—is in the market. Antimacassars of Indian gauze, suitable for daintily furnished drawing-rooms are a change made from those made of Indian muslin, to which we have now for long been accustomed. Photograph frames are more varied in form and material than ever. A description of one or two will serve as suggestions, which can be enlarged upon to almost any extent. A mandolin is covered with plush, edged with gold binding, the strings being simulated with the finest gold cord; in the center a square is cut out to allow of the insertion of a photograph. Another is lyre-shaped, and the material is velvet; the same is manufactured in enamel work—a felicitous framework for a pretty face. The Japanese fan turns up again in this department. Thickly padded and covered in old brocade, with space for photograph cut in a slanting direction across the leaf, it forms, when fastened on the wall, quite a pleasing decoration. It is rather surprising, considering the ease and rapidity with which natty little collars and lingerie generally can be made, that ladies do not oftener fit out their stalls with these useful and decidedly ornamental goods. A short length of cobwebby lace and some yards of the narrowest satin picot-edged ribbon to form a careless rosette, is all that is needed to produce a bewitching jabot or collarette.

I have dealt principally, I find, with articles that cannot be made by ladies; but the constant recurrence of bazaars forbids the manufacture of all the stock by stall-holders and their friends. It is by no means necessary to go to the expense of buying glass, iron-work, and Japanese goods, for they can be hired, and the goods unsold are taken back again by the shopkeepers. An enormous amount of trouble is thus saved, and to fall back on this resource is perfectly legitimate, since it satisfies both sellers and purchasers.

C.

Dear Editors,— Will you let me know:

- (1) If all the colors mentioned to be used as the general tone of an object should be mixed to get the requisite tint?
- (2) If a picture should be sketched first, and then the background put in, or cover the